THE PLAYBILL

RED BARN THEATRE
LOCUST VALLEY, LONG ISLAND

WEEK OF AUGUST 4TH, 1941

SOL JAFFE

Fine Printing

THEATRE PROGRAMS

1246 PARK AVENUE
NEW YORK, N. Y.

SACRAMENTO 2-7379

RED BARN THEATRE

LOCUST VALLEY, LONG ISLAND

FIRE NOTICE: The exit, indicated by a red light and sign, nearest to the seat you occupy, is the shortest route to the street.

In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

This playbill is published by Alex Cohen & Co., 11 West 42nd Street

It is urged for the comfort and safety of all, that theatre patrons refrain from lighting matches in this theatre.

BEGINNING
MONDAY EVENING
JULY 28th, 1941

MATINEES
WEDNESDAY
AND THURSDAY

ALEX COHEN

presents

LARRY DEAN and GUY TANO

in

"ROOM SERVICE"

by JOHN MURRAY and ALLEN BORETZ

Staged by

DR. ILIA MOTYLEFF

MUSIC BY

HAROLD APPLEGATE

AND HIS ORCHESTRA

» CAST «

(In order of appearance)

SASHA SMIRNOFF ..... Tony Kent

GORDON MILLER ..... Larry Dean

During the Intermission

Have A Cool Refreshing

COCA-COLA

In Our Terrace Garden

CONCERNING OUR RED BARN

GUY ANDROS, co-author of "The Sainted Scarecrow" is well-known on Broadway as a confidential play-doctor to the Stem's foremost producers. Mr. Andros has free-lanced in the motion picture field and written prolifically for the London stage. Two of his most spectacular successes were "HIGH SET HELEN" which played at the Apollo Theatre and "SOME FIND LOVERS" which was at the Lyric. In the fall of 1937, John Golden starred Ernest Truex and Ann Andrews in Mr. Andros' "First Love". Collaborating on the "Sainted Scarecrow" was Edmond Fuller, playwright and lecturer on the drama at The New School for Social Research.

ALEX COHEN is New York's youngest producer. His notable career started as Social Director for the Columbia Grammar School in New York, and he later filled the same role for the fashionable Calhoun School for Girls. In the last two years he has been in charge of the benefit appearances of many of the world's celebrities, and has staged many of the larger dances, carnivals, bazaars, and musical comedies for America's greatest charitable institutions.

The Red Barn director is LEON ASKIN. Mr. Askin, born in Vienna, wriggled out of a French Concentration Camp last summer, after six months' imprisonment as an enemy alien. Before Anschluss he had directed in Linz, Dusseldorf and Vienna and had made movies in Paris. Once in America, he lost no time in winning a great reputation as the revitalizer of Washington's Civic Theatre. THE WASHINGTON POST critic got at the core of Mr. Askin's accomplishment by observing that his direction always "stresses the fact that there is more to a play than meets the eye."

GUY TANO'S story is one which only the theatre could produce. It is a saga of great disappointment and greater triumphs. First there was the disheartening pavement pounding that faces every young actor. And when things looked black, indeed, 20th Century-Fox came into the picture and there was a trip to Hollywood. No newcomer to the straw hat circuit, he has played for Jasper Deeter at Hedgerow, Pennsylvania, has starred in Stamford, and recently set a record by appearing for 28 weeks at the Rochester Playhouse.

A protegée of Benno Schneider, REX KING is well known in theatre circles as Morgan Farley's juvenile at Nantucket. For several summer seasons he quickened female pulse beats at Drexel Hill, Pennsylvania, and more recently he has lent his "tall, dark and handsome" personality to the famed Provincetown Playhouse in New York City.

TONY KENT, a native of Chicago and a member of the Windy City's Westphal Radio Players, has toured the country in such favorites as Petticoat Fever, The Importance of Being Earnest, and Blind Alley. A pioneer in television, Mr. Kent was with Don Lee's Mutual Network in California.

Cont. on the next page

JOSEPH GRIBBLE	Peter Lawrence
HARRY BINION	Guy Tano
FAKER ENGLUND	Martin Balsam
CHRISTINE MARLOWE	Dorothy Steele
LEO DAVIS	James Hylan
HILDA MANNEY	Doris Vaughn
GREGORY WAGNER	Paul Theodore
SIMON JENKINS	Al Graham
DR. GLASS	Ronald Alexander
FRANCES HOGARTH	Sara Fanelle
BANK SECRETARY	Helen Barrie
SENATOR BLAKE	Dean Kent

The entire action takes place in Gordon Miller's room in the White Way Hotel

ACT ONE

A Friday afternoon in Spring

ACT TWO

The following day

ACT THREE

Five days later

(During the third act the curtain will close to denote a lapse of one hour and fifteen minutes)

PRODUCTION STAFF OF THE RED BARN THEATRE

Company Manager	Howard Holtzmann
Press Representative	Renee Francine
Stage Manager	Martin Balsam
Technical Director	Manfred Keiler
Assistant Technical Director	Irene Dailey
Technical Adviser	Edward Leroy
Properties	Ronald Alexander
Costumes	Sara Fanelle
Secretary to Mr. Cohen	Francine Beer
Subscription Secretary	Helen Barrie
Superintendent	John Bush

AUDREY FENSHAW began her career with Eva Le Gallienne. Since then it has been one production after another with critical acclaim all of the time. Her greatest successes have been in productions of Pirandello's SIX CHARACTERS IN SEARCH OF AN AUTHOR, AS YOU LIKE IT, FIRST LADY, APPLE CART, and MEN IN WHITE.

From a long apprenticeship in the English Theatre comes RONALD ALEXANDER, an actor of original and compelling talent. THE OLD VIC and the famous MAJESTIC have both been scenes of his triumphs. Most of his time on these shores has been spent under contract to Columbia Pictures.

Audiences have cheered DOROTHY TERRELL'S performances from the plains of Texas where she started a cross-country tour of Billy Rose's JUMBO to Cape May, N. J. where she played the Gertrude Lawrence roles in the Noel Coward plays. No newcomer to stock glamourous Miss Terrell has won laurel leaves for her work at Stamford, and in Hollywood.

PAUL THEODORE is a versatile fellow who has done everything from soliloquizing in Shakespeare Repertory to clowning for the nation's children in Clare Tree Major's company. Among his summer engagements he numbers sojourns at Milton Stiefel's justly famed Ivoryton Playhouse and at Cambridge Springs. Between times his voice is heard on a variety of radio programs.

PETER LAWRENCE has vacillated between the stage and journalism during most of his 23 years. Thus he has sandwiched sessions of summer stock at Nyack, N. Y. with reporting jobs on the TOPEKA JOURNAL and the N. Y. TIMES. Long Island audiences will remember him for his two fine seasons in Cedarhurst.

Statuesque IRENE DAILEY comes from an old family of troupers. Her brother, Dan, Jr., is one of MGM's star dancers. Not content to rest on family laurels, Irene set out to carve her own niche. This she has done most successfully. First with Hallie Flannigan's Federal Theatre, and more recently at the Jennerstown's Summer Theatre and at New York's Provincetown Playhouse.

DOROTHY STEELE is a Smith College girl who has taken to the stage. The past three years have seen her spending summers acting at Spring Lake and Deal, N. J., and in near-by Roslyn's Millpond Playhouse.

HELEN BARRIE, an accomplished ballet dancer has depended on her nimble feet since the day when as a Baby Wampas Star she worked in silent moving pictures. In the last few years there have been engagements at many of the smarter New York and Miami supper clubs.

Stage Manager MARTIN BALSAM received his training with Edwin Piscator at the New School for Social Research in New York City.

The world of make-believe in which the actors move is created by the magic of MANFRED KEILER'S scenic designing. Mr. Keiler who has studied at the epic-making Bauhaus in Desau, and with the Modernists of the Paris Montmartre, is a Viennese artist of note. His scenery has graced the stages of Berlin and the Vienna State Opera. His costumes have enhanced such international figures as Jan Kiepura and Marta Eggert. In America he has been associated with the Broadway productions, REVUE—FROM VIENNA and REUNION IN NEW YORK, and with the research department of Fox Films.

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— of —

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AFTER THE CURTAIN FALLS . .

ANN'S TEA ROOM

AND

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